

Transmission for Transformation

Between creativity and spirituality

- On the topic of materiality and immateriality

Erika Matsunami

## **Kunstwissenschaft, Medienwissenschaft und Anthropologie**

What is 'aesthetic' for us Humans?  
(What is the Study of Fine Arts?)

### **Background of Erika Matsunami's question: What is 'aesthetic' for us Humans?**

***Metamorphosis II - on 'R'*** (2025) Erika Matsunami

<https://www.researchcatalogue.net/view/3134885/3134886>

- Vilhelm Hammershøi (1864 - 1916) / Painting and Else Marie Pade (1924 - 2016) /  
Electronic Music Composition

On Nature and Life - A New Perspective in the 20th Century (Working title)

<https://www.researchcatalogue.net/view/3134885/3322125>

-> Post-Feminist Theory

Noise in Arts:

On the Human-centered in the Western Arts (European Arts-centered)

Lea Porsager

**Phd Thesis** (Lund University, Sweden, 2021) in Arts and Humanities

CUn T-SPLICING THOUGHT-FORMS Promiscuous Play with Quantum Physics and  
Spirituality

Keywords: Quantum mysticism, Tantra, Artmaking, Excited states\*, Pope-work, Thought  
forms, Agential realism, (Feminist Theory),

\*In [quantum mechanics](#), an **excited state** of a system (such as an [atom](#), [molecule](#) or [nucleus](#)) is any [quantum state](#) of the system that has a higher [energy](#) than the [ground state](#) (that is, more energy than the absolute minimum). Excitation refers to an increase in [energy level](#) above a chosen starting point, usually the ground state, but sometimes an already excited state.

Towards Metaphysics

Art and Science, Theater, Fine Arts

Immersion Into Noise:

Joseph Nechvatal (2011)

**PhD Thesis** in Arts and Humanities

Viral aesthetics

Body into the nature in the Non-Western Arts

Jackson Pollock (in Painting, **Performance**)

Max Eastery (in **Performance**, Installation, Art Object, Music Composition/Klang-Kunst\*, Film)/Rebecca Horn (in **Performance**, Installation, Art Object, Film)

-> Post-feminist Theory

\*My research in Max Eastery's Music Composition/Klang-Kunst focuses on the topic of Tonality and Timbre (Klang-Farbe)

Towards Post-Phenomenology

Arts and Humanities

Art and Science (Neuroscience)

## **Reference:**

Mental Imagery, Bence Nanay, OUP, 2023

Bence Nanay, **PhD thesis**, in Arts and Humanities

Martin Supper, **PhD thesis**, in Arts and Humanities

### -> **Transversal aesthetics (Erika Matsunami)**

One of my research is **Joseph Nechvatal's** life work, he has given a great affection with his Doctoral thesis "Immersion Into Noise" (2011) till Jenny Holzer's work in the USA, under Arthur C. Danto, Columbia University, USA.

"After the End of Art - Contemporary Art and the Pale of History", Arthur C. Danto (Original version in 1997, Upgraded version in 2014)

Thereby, I have been exploring from the side of (West-) Berlin, late 1990s (West-East) Berlin towards French contemporary philosophy methodologically - transforming from metaphysical schema to **molecular biological status in the philosophy from the aspect of the 21st century**

**Transversal aesthetic**, Time-Based medium with cybernetics - Time, Space and Body, I have been exploring as a term of study fine arts in aesthetics and art history (today's study is an extensive study with Anthropology) philosophically. In my exposition, which is based on my study of sculpture from Henry Moor (British sculptor, Modern art) to Jackson Pollock (American painter, Post-modern art, coined 'action painting') physically, was from the study of Western fine arts in the 20th century visible, thus, I emphasize the invisible of study (Western) fine arts which is based on the Non-Western culture. - Why do I explore 'transversal aesthetics? in the context of Post-Colonial era in the 21st century  
If it will be researched methodologically, it might be possible to establish a study of transversal aesthetics at the facility level.

Joseph Nechvatal coined "**viral aesthetic**" through his study in his doctoral thesis "Immersion Into Noise" in aesthetics and art history philosophically, is the study of contemporary art in the 21st century. - Today's PhD in Arts

### Spatiality and Transversality

### Something x - a performative body

### Paper *Something x - a performative body* (Working title)

<https://www.researchcatalogue.net/view/3134885/3134886>

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Samuel Tettner

**PhD Thesis** in Arts and Humanities, Dance  
Dancing the Spiritual Self in Ecstatic Dance

Study with Samuel Tettner (Anthropology) and Erika Matsunami (Art and Media theories in Art history)

Before starting to study with Samuel Tettner, I would like to express my interest in Lithography. My PhD background is German art history in the context of Western Fine Arts from the aspect of Kunstwissenschaft and Medienwissenschaft in terms of art history from classic fine arts to contemporary art.

I will start from this background and transform the research topics into Anthropology methodologically.

I am preparing an interview (video) with a director of BBK-Berlin Lithography workshop Klaus-Peter Vellguth who has been working there since the 90s. He studied Fine arts in Painting, and graduated at HdK Berlin (Today's UdK Berlin) in the 80s in West-Berlin.

(Reference: Immersion Into Noise, Joseph Nechvatal, 2011; Mental Imagery, Bence Nanay, 2023)

(The aim of this study is for a new art which refers to Post-Phenomenology also.)

I am a practice-led and practice-based researcher of art, beginning with ancient history. Why I needed to study fine arts in Berlin, particularly in the 1990s, one was the American art history of post-modernism in West-Berlin and after the reunification of Germany in Berlin. Regarding art in the former East Berlin and former East Germany, I have a Japanese research book on art in the former East Germany, as well as art education after German reunification. Why are the systems and education for art different in East and West? Why did so many artists from the East defect to the West until the end of the Cold War in 1990? I'm interested in art (freedom of speech, freedom of expression and freedom of research) and the state system, etc.

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The interviews with Vellguth (the director of BBK-Berlin Lithography workshop/Printmaking) and Urbricht (Papermaking workshop/Printmaking)

(Behind Printmaking, tell me about artworks from the 90s to today's in the 21st century for ending of a thing or starting of a new thing)

Vellguth and Lithography:

A work of Vellguth in the 90s (or his recent work / drawing on the stone, which I saw in the lithography workshop ...)

- German Expressionism and avant-garde:

Why did you want or start to work with the stone as an art medium? (A question for Vellguth)

Ablauf des Interviews:

Das Interview mit Ihnen beginnt mit der folgenden Frage: „Warum wollten Sie mit Stein als künstlerischem Medium arbeiten?“

Sie zeigen uns Ihre Arbeiten, und wir unterhalten uns darüber.

Ich zeige Ihnen zunächst ein Werk von Hiromi Miyamoto.

Zum Schluss zeigen Sie uns bitte ein eigenes Werk (eines, welches weiteres Werk eines deutschen Künstlers zeigen möchten, tun Sie dies bitte).

Break:

Jenny Holzers work

Urbricht wusste dann bereits, worüber er im Zusammenhang mit Jenny Holzers Werk sprechen würde.

In the printmaking in art, many artists worked on the paper and/or with the paper as an art medium, that was particularly from the early 20th century in Germany.\*

\*27. "Experimental art: The first half of the twentieth century"

28. "A story without end: The triumph of Modernism / An altered mood / The changing past" (Gombrich, E. H. (Ernst Hans) (1990). [The Story of Art](#) (15th ed.). Englewood Cliffs, NJ: Prentice-Hall. [ISBN 0-13-849894-6](#). [OCLC 21295847](#).)

Fluxus Art Movement and avant-garde/Art in everyday life in Post War:

Art technique and Materiality towards Immateriality in Post War

- From visible to invisible sense

(in the culture, TV broadcasting, ...) -> transmission

(namely, (half-) transparency, gaze or layered, plastics/plexi glass, film/slide, foil, etc)

-> assemblage

(A work of Miyamoto from my private collection)

Hiromi Miyamoto's work in the 90s: Miyamoto was born in Matsuyama\* (Shikoku), Japan in the early 1950s. She studied psychology in Japan and Lithography in Switzerland. After then she married a Greek, who studied philosophy in Switzerland and she established her lithography studio in Athens, Greece. Later, she divorced and she moved to her boyfriend who was a master of Lithography and worked with Picasso and many others in Basel, Switzerland. (UNESCO registered Meister of Lithography in Europe)

Miyamoto's work is my private collection, and Miyamoto presented it to me. She drew me when I was there for my performance-research (I danced there solo "re-brith", was my work in the early 1990s) at the Anemo ('Wind' in Greek) Theater (an outdoor theater) on the island of Mykonos, Greece. The Anemo Theater was established by Miyamoto's husband from his father on the island of Mykonos. His mother was Greek, and she had exiled from Russia and returned back to Greece during the Russian revolution, it was a historical palace of a Greek family.

Regarding Miyamoto's work, I'll only discuss the technical aspects with you. I'll focus on the topic.

\*I remember she was born in Shikoku, and she grew up near Dogo Onsen (Matsuyama) in Shikoku. (to require the research. I know her CV, because we had a public exhibition in Greece. She invited me with my work "bodylandscape" for a duo exhibition with her in the program of the year of Japanese-Greek Culture Exchange in 2004. But I did not keep her CV.)

Miyamoto told me about **her trauma**, about her experience of the damage caused by the Great Hanshin-Awaji Earthquake in Japan in 1995. She was in Kobe for a short stay at her related house.

(A work from the BBK-Berlin printmaking archive)  
(...)

Overlapping of art mediums in 2025 at the the BBK-Berlin printmaking workshop in the lithography

- Overlapping and Transferring

Different between mixed-technique in painting and transferring in lithography

(Jenny Holzer (Edition: Projekt-Reihe) in 2012)

On Jenny Holzer's work\* (**Figure-List**): It represents a transition from contemporary technology and modernity to the post-war era. Therefore a topic is the technique and content of the artwork.

Is printmaking about imprinting or about creation through materiality? This was also a major theme at the GEDOK (historical German women artists association with the partnership established about 100 years ago in Germany and associated with the Vienna women artists association) exhibition. (In the study of fine arts, technology and modernity)

Does it concern theme, subject, and formation with the material?

For Jenny Holzer, letters are a kind of material for her artistic expression; there is a connection to DADA.

Her printing matter was a unique type, but she was in juxtaposition with the culture, particularly with non-Western culture in the Art or through the art medium of 'printmaking'. She created a project - Black coloured Words (visible and invisible) and Black and white (visible) Spaces of 'Collage' on a two dimensional surface for seeing - with "papermaking" (Handmade sheets, couched in two layers, using stencil-resistance technique)\*. (I will explore the topic of materiality and immateriality, uniqueness, together with the interviews with Vellguth and the master of papermaking/BBK-Berlin printworkshop Gangolf Ulbricht. Jenny Holzer's project with Süddeutsche Zeitung in Germany and other projects by her in the USA were a part of my master thesis in the context of Kunstwissenschaft und Medienwissenschaft at the UdK Berlin. I just hereby introduce the connection of the topic of 'creativity and spirituality' from the aspect of visual arts and the context of Western art history in Germany (Central Europe) .)

\* (Figure-List): Projekt-Reihe / 345./346. Wahl I./II. Quartal 2012, P12 Enhanced Techniques 3, 90,5 x 70 cm, ©Jenny Holzer/Griffelkunst-Vereinigung Hamburg e.V. (or WATERBOARD, 2014, multi-layered, couched cotton)

\*For the artist as well as for the reviewer in the art/Western Fine arts, it is very important, we can see through the beginning of art so-called a startingpoint of an art project, show us how and what the artist will develop and create in the next 10 years. For us in higher art education, what is important is not the 'talent' of a person, but rather the starting point of an artwork or an art project that the reviewers would like to see from the artist. As an artist, I know the reviewers want to see it from mine. – To bring the end of an art project or to start an art project? and how? (Why is an artwork a contribution?)

The difference between Holzer's memorizing and my memorization lies in-between Western culture and Non-Western culture. Holzer's memorizing was started within Kalibrierung from an art historical aspect, but it consisted of a human historical fact. Her project which I explore in the 90s for my mater thesis, was towards historical pain (but it was actual at that time), sexual violence in the war on the body. - Artifacts on the Human Centered  
My memorization "memory of stone" (2024), I address on the topic of medium as well as in bodily mechanism, which we call 'nature' - the memory of nature - Artifacts on Body Into Nature.\* (...)

\* (Figure-List): Video FEEL (1997), Masterwork in 1997

\* (Figure-List): Jenny Holzer's project

The central theme in the interview is "mediality/Medialität."

Mediumship has two main meanings: First, the ability of a medium to establish a connection to the spiritual world, for example, to receive messages from the deceased or to have supernatural perceptions.

The theme of mediumship was the beginning of lithography through its diversity; it was an important medium. Today, through technology, because only letters or images remain; before, a person spoke. The person was visible.

Through printing techniques, they became diverse and were distributed. Then the content flew out without a person or context, making it illegible. - Interpretation and Association

(Why was the DADA Artist Movement against German Fascism? For example, the image should correspond to the text. But German authority, through German Idealism, manipulated the facts, especially regarding democratic politics in Germany, including elections.

DADA grappled with mediality, how they deconstructed German Fascism. Self-judgement by seeing and hearing)



After DADA and Surrealist Artist Movement in Europe and the USA:  
Human Desires and Social Definitions in Democracy  
What is Freedom?  
What is a democratic society?

Today's Medialität is not between the death world and the real world, but rather in nature which refers to natural science.

My explanation in Lithography for a new art is from this sense into natural science, namely in terms of molecular biology and neuroscience. I have been exploring 'polarity' on the lithography stone as a medium, and using the memorialization of stone's character and chemical and physical reactions to read and associate into another dimension of a world. Thereby I deal with Wittgenstein's 'aRb' literally and transform into a neutral state, which is my suggestion of spirituality in nature (environment).

At the molecular biological level, 'polarity' and synapse, our neuron system is characteristic of our energy in our human body. Probably, it was Walter Benjamin who mentioned 'aura' in his philosophical thesis. - Body into the nature

On Metaphysics in Arts between Western classic Fine Arts and Japanese Traditional Fine Arts:

Generally, Metaphysics in Western classic Fine Arts addresses Godheit, such as Theology in Western classic Fine Arts, namely it refers to the study of German classic epistemology, as well as the study of German classic philosophy.

In Japanese Traditional Fine Arts, Metaphysics was the study of nature (natural law), such as Minimalism.

(My private notice)

in Western classic Fine Arts, so-called 'Decorative Art' which was opposed to Minimalism in Japanese Traditional Fine Arts.

In the Natural Science, Niels Bohr's model lies in metaphysics, and he explored it in philosophy also. His model was a sort of Metaphysics, in the arts, it was a sort of 'decorative art' - Western creativity (Today after 1945, many researchers in computer music and art (computer science) have been exploring it mathematically towards metaphysics.) So, it started our civilization today with the energy and communication, particularly - speed of the world.

Other way of creativity in natural science is 'solving the issue' - was by Non-Western creativity mostly

Today, there is a solution between Western and Non-Western creativity. It is a circular method of methodology, however nature has no answer. It lies also between humans, and our cultures.

What is 'creativity' for us or What is our human creativity?

In Japanese Traditional Fine Arts, as people know well in Buddhism, there is no idea of 'divinity' or 'Godship', and in Shintoism, there are Yaorozuno Kami/八百万の神\*

紙 (Kami): Paper; 神 (Kami): God for wisdom

黒髪 (Kuro kami) : Black hair; 黒(Kuro): Black; 髪 (Kami): Hair; 神 (Kami): God  
Black God

## -> Spirituality and Rituality

\*数多くの神, すべての神のこと。類似の語に八十神(やそがみ), 八十万神(やそよろずのかみ), 千万神(ちよろずのかみ)がある。森羅万象に神の発現を認める古代日本の神観念を表す言葉。  
/ The term "many gods" refers to all gods. Similar words include "yasogami" (eighty gods), "yasoyorozunokami" (eight hundred thousand gods), and "chiyorozunokami" (ten million gods). This term expresses the ancient Japanese concept of gods, which recognized the manifestation of gods in all things.

Shinra Bansho: All things that exist in the infinite universe / 神羅万象: 宇宙間に数限りなく存在するいっさいの物事。

Untitled\*Synapse

Publication/Catalogue, Exhibition

Lithography-Drawing-Poem "Memory of Stone" for the 2026/2027

Erika Matsunami

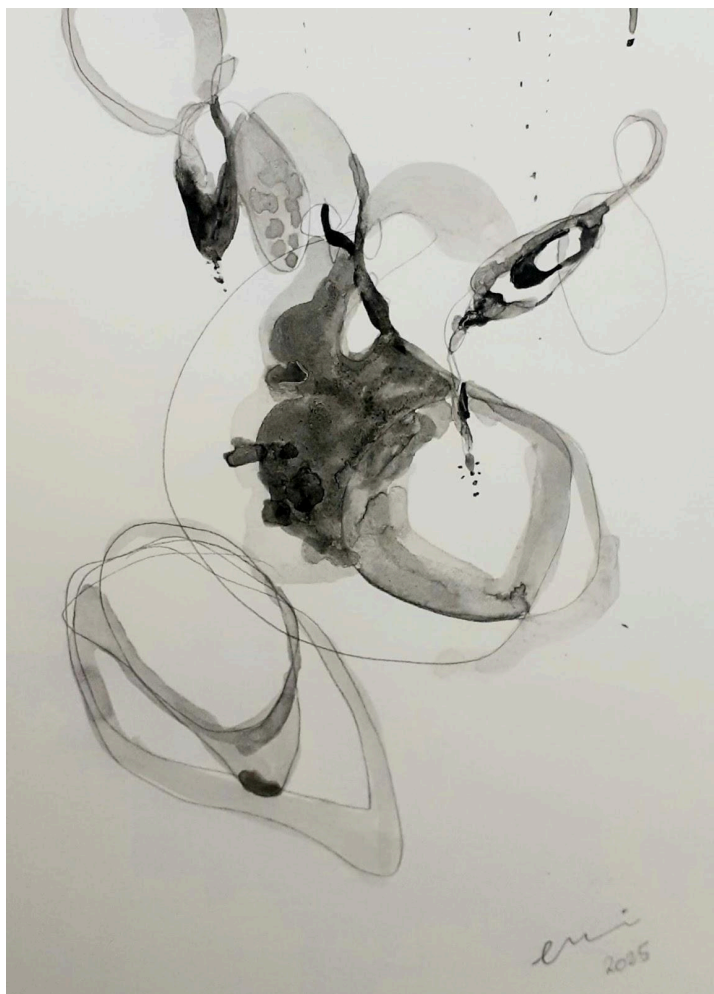
Otoawase (音合わせ) -Iroawase (色合わせ) -Kotoawase (言合わせ)

It consists of lithography, the perception of the memory of stone, drawing, writing a poem (free haiku), and appreciating it. The Japanese aesthetic "Wabi-Sabi" and the Law of Nature: The Japanese aesthetic of Wabi-Sabi is based on the law of nature; it deals with nature itself, not with natural phenomena. Therefore, how one perceives or interprets a detail of nature and its structure is important. I imagine that fragments of human memory in time and space (on Being) could be something like this. Through contemplating the lithograph "Memory of Stone," I want to express the allegory and creativity between consciousness and the subconscious from personal, serendipitous experiences.

The interpretation or analysis of MRI scans of the brain is comparable to the perception of this work "Memory of Stone" (lithograph). Only the individual can express the narrative.



Untitled\*Synapse, Memory of Stone II (2025),  
Erika Matsunami, Lithograph on Paper (VELIN BFK RIVES BÜTTEN), 38 x 52 cm  
BBK-Berlin Lithographie Werkstatt



Drawing Series (2025)  
Tusch / Indian Ink auf Papier

Poem 自由律俳句 (free Heiku/Semi-formalism)  
Erika Matsunami (2025)

いとおかし  
とおもふ  
なりけり  
わがみ冴えこそ  
しみいる蟬の声

(みあげるそらの  
こもれびかな) 余韻

直訳  
大変面白いと  
思うようなことだったなあ。  
感性が研ぎ澄まされているこそ  
感じる蟬の声。

解説  
感性を研ぎ澄ませ、興味深いと自然に耳を傾けた  
その蟬の声は、普通ではない、  
とても官能的でとても興味深い体験だった。

Explanation: I sharpened my senses and listened to nature with my whole body. The chirping of the cicadas was unusual, very sensual, a rare experience. I immortalized a moment in a poem. That's how it stayed in my memory, and that's how I composed a sound piece.  
Audiovisual poem by Erika Matsunami (Methodologically, I know two types of audiovisual poems: one in Old Japanese and the other in modern English or German – somewhere between association and articulation.)

In the art history, between Minimal art in Christian culture and Minimalism in Buddhism culture, Western Art and Non-Western art

## in Western Art and Culture:

My PhD thesis

Introduction: between Hume and Kant

David Hume (1711–1776) was an influential Scottish philosopher, historian, and economist of the Enlightenment, known for his radical empiricism, his skepticism toward metaphysics and religion, his analysis of causality and habit, and for Hume's Law (the "is-ought dichotomy"), which states that moral norms (oughts) cannot be derived from mere facts (is). Hume's ideas significantly influenced Immanuel Kant (1724-1804) and shaped modern philosophy, particularly epistemology and ethics, and remain central themes in philosophy today.

"Hume explains with the imagination the conceptual modes of generality, aspectual distinctions, and intentional directedness. This explanation is crucial for Hume's campaign against intellectual ideas and rationalism. Hume's theory of abstraction closes the cognitive gap of generality by treating the contents of general ideas as inferential rather than object representing. This allows us to explain how particular ideas make it possible to conceive, for application in reasoning, all the possible degrees of qualities and quantities. The mechanism of abstraction involves resembling object-representing ideas, resembling acts of naming, and custom-based inferences of the imagination. The imagination responds to the represented resemblances of names and of ideas with a transition to an abridged, partial conception of ideas. Generality is the inferential potential associated to ideas by this conception. This inferentialist account also holds of our capacities to distinguish aspects in object-representing ideas and to direct purposefully our conceptions." (Hume's Imagination, *As if It Were Universal*, Tito Magri, 2022  
<https://academic.oup.com/book/44463/chapter-abstract/376403020?redirectedFrom=fulltext>

(Just my private notice)

(Kant in der Moralphilosophie: Ein wichtiger Faktor des kategorischen Imperativs ist, dass er für alle Menschen gelten soll. Zeit und Situationen unabhängig soll jeder Mensch nach dieser Maxime handeln. Ausnahmen gibt es nicht. Diese Art von Moralphilosophie wird daher auch als Universalismus (lat. universalis = allgemein) bezeichnet. / Kant in moral philosophy: An important aspect of the categorical imperative is that it should apply to all people. Regardless of time or situation, every person should act according to this maxim; there are no exceptions. This type of moral philosophy is therefore also called universalism (from the Latin \*universalis\* = general). (The concept of universalizability was set out by the 18th-century German philosopher Immanuel Kant as part of his work Groundwork of the Metaphysics of Morals.)

Kant is considered a representative, even the inventor, of universalism, the equality of all people, and human dignity. But if one looks more closely, one sees that not all people are equal in his view.

The problem of subjective universality. develops from Kant's notion of disinterest. Kant states that both the liking of. the agreeable and of the good involve interest. the agreeable insofar as its. gratification depends on the existence of an object (47-48) and the good insofar as.)

"For Kant, the Metaphysics of Morals is a "system of freedom" (MS 6:218). However, this freedom must be limited in the coexistence of people. Acts of free will require legislation. The limitation of external freedom between people in a society is regulated by law."

From the aspect of 'Human-beings', the law protects human life and human lives in the 21st century (We have been exploring the topic of 'protection', not regulation. i.e. 'license is for protection, not regulation means not for dealing. This will help us understand how the license works in law.), even if it is in Germany also. -Between cultural habits and contemporary society

In Germany today, people's understanding of the law "What is the law?" is often an old rule and moral of Kant's context, but German law is also from the aspect of 'Human-beings', the law must "protect" human life and human lives in the 21st century, such as protection of privacy, life and family, and so on. Between Moral and A-moral in German culture, in other words, sub-culture, its moral and dogmatism are often opposed to openness in Germany.

## **Shift from Kant to Ecology**

- Philosophy without Metaphysics

Practical exploration in photography *unties*

[https://docs.google.com/document/d/1ONE3EPh8vREnB4\\_idYX7VndFqB-Dq-jyctTNo52zg44/edit?usp=sharing](https://docs.google.com/document/d/1ONE3EPh8vREnB4_idYX7VndFqB-Dq-jyctTNo52zg44/edit?usp=sharing)

Introduction: Photography *unties*, Erika Matsunami 2017 -

"Universality" in Architecture and Art.

I am dealing with the topic of materiality and immateriality in art and architecture.

Photography *unties* thereby address immateriality in art and architecture, which Ereignis und Erlebnis I will miss in Germany, a part of my spirituality of 'love' and beauty, I would like to share with all of you, who love it. - Between Minimal Art and Minimalism in German Architecture.

Immateriality is what we humans cannot deal with which substance for a design, but it must be a literary creation, such as with light, shadow, air, wind, noise. Therefore, particularly with regard to quantum mechanisms, humans have been using and controlling these as "materiality" for weapons production since the 20th century. This *unties* to my question: "What does civilization mean for us humans?"

Architecture and Art, Art and Culture (From aspect of Ecology. Biology, Climate change in the 21st century)

"unties"

From Transmission to Transformation

What does a photograph convey in everyday life? Is it the narrative of a specific time? A space? A visual appearance? Or an allegory?

This photographic project explores the theme of seeing and feeling a space—from its interior (inside) to its entire spatial construction (appearance). What is beauty (essentiality) in space?

(My Private Notice: Even if it is in the experimental photography, photography contributes for philosophy of perception/Wahrnehmungstheorie through the photographic technique - materiality and immateriality - it includes the topic of people and life which refers to anthropology.)





Photography: *unties*, Erika Matsunami 2017 -  
In the lobby at a classic hotel in Germany

(This lobby of a classic hotel in photography *unties*, combines elements of a 19th-century village villa. Its universal immateriality is an expression of medical ethics. I suspect it was the villa of a doctor.)

From the perspective of Western cultural history, "darkness" raises the question of the contrast, on the topic of freedom in aesthetics and ethics.

At that moment, I could forget myself.  
In other moments, it is hope and dreams.



Photography: unties, Erika Matsunami 2017 -  
At a classic garden in Germany

At that moment, I could forget myself.  
In other moments, it is hope and dreams.

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### **Study in Anthropology by Erika Matsunami 3**

Study in Samuel Tettner's doctoral thesis in Anthropology:

Samuel Tettner

**PhD Thesis** in Arts and Humanities, Dance

Dancing the Spiritual Self in Ecstatic Dance

Creativity

and

Spirituality



Figure 1.: Lithography, on Paper, Erika Matsunami, 2022, CID/UNESCO, Research Catalogue

Erika Matsunami: I am reading the PhD thesis of Samuel Tettner.

Question for Samuel Tettner

My questions in Abstract

1. What is this? How can it be explored?  
to “re-enchant” their lives by introducing “spiritual” elements into their (why plural? Cannot dance alone? Which is based on contact improvisation methodologically? How different is it from the punk dance?) everyday habits. (Does it mean a dance through the movement?)
2. How is ‘self-identity’ defined? Does it mean non-choreographic dance, opposed to the choreographed group dance in classic ballet or folks dance?  
self-identify as ‘spiritual’ to momentarily alter or transform their sensation of

the self.

What I liked about the dance choreography of people with disabilities was the dissonance that came from not everyone doing the same thing in time.

3. New phenomenology in terms of the anthropology
4. What is (Thereby what kind of role plays the music) Music for the body in terms of 'spirituality'?

Is music important for it?

In the music composition, 'improvisation' in the Western music composition is not accepted as a composition generally. There is a type of rule for the research, is methodology. This methodology, we can explore. So, I have been exploring it from the aspect of neuroscience also. Such a creative situational music performance consists of consciousness and unconsciousness of human action and embodiment. Thereby, what is an appreciation for listeners. How the listeners will listen (experience) it (event).

Your dance is 'self-', self awareness and self-listening of your own.

A question for a reflection theory, maybe that is 'New phenomenology' what you are suggesting. (And improvisation in dance, what it might be?)

Comment after reading by Erika Matsunami:

...

Research question in-between:

I'll start to explore "the self" with this paragraph from the aspect of neuroscience and molecular biology in the context of the 21st century. "the self" and its being are our forever question and subject for the whole of life, what we are 'human'? and how we are existing in a group or alone? How does a society consist of our sense, the law or by chance?



"I take as a point of reference previous anthropological studies on the construction of the self in religious or spiritual settings (Csordas, 1997). Since "the self" is not "a thing" in the world but rather a "subjective and experiential sense," I choose to approach it by investigating the so-called "orientational processes of self" (Csordas 2004, p.276) that are involved in the experience of dancing. I therefore consider dancing in Ecstatic Dance as something like a "technology of the self" (Foucault, 1988) or a process of self-alteration (Houston, 2022) through artistic self-expression, and connects my work with the contemporary anthropology of self-alteration (Baldacchino & Houston, 2024), that argues for the cross-cultural study of various "modes of self-alteration" (p.5). The thesis describes how dancing facilitates the possibility of a "spiritual self" for Ecstatic Dancers." (p.9)

I see that "self-alteration" is a global issue (Baldacchino & Houston, 2024, contemporary anthropology, "modes of self-alteration" (p.5), cross-cultural study). From my research aspect, I call it cultural or identical simulation through technology. (->Here, academic research context and discipline of research) Probably, What is most evident is language expression and mentality, which makes sense of communication between people. Tettner mentions 'habits' in his thesis. In the research of Tettner's language and communication are nonverbal language (improvised dance 'Ecstatic Dance' and its communication. (What is 'language' for us humans?)

The aim of Ecstatic dance is therefore a way to reduce stress and release negative emotions. While dancing, the body releases endorphins, known as "happy hormones," which trigger feelings of joy and euphoria. Another requirement is that no talking takes place during the dance.

What 'I' am? and What 'you' are?

Be alone or be connected?

My account of Transversal Aesthetics:

Link:

<https://docs.google.com/document/d/1BG8QtQYi39Tq-U3tnyy4hSfnnleSep-iUSTTwYSSxRg/edit?usp=sharing>

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Untitled\*Synapse

Memory of Stone II

Performance in the installation